CANADIAN MOVING PICTURE
Digest

RAY LEWIS
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CIRCUS SHOWMANSHIP

ABOUT THREE years ago, Dore Schary left RKO-Radio Pictures and joined Metro-Goldwyn-Mayer as a producer. Today, Dore Schary, who is forty-six, takes over the full operation of the MGM studio, and its financial resources, as announced by Nicholas M. Schenck, president of Loew's Inc. Schary becomes vice-president in charge of production, and chairman of an executive committee which includes, in addition to himself, E. J. Mannix, Benjamin Thau, Louis K. Sidney; which four will act as a top committee in the planning and policies of the studio's activities, with Schary as chairman of this committee.

Following a two-day meeting at Chicago of the top executives, the new operational set-up, as suggested by Nicholas Schenck, was formulated. E. Mannix remains studio manager. The executive planning board, which has been operative for several years, remains with Edward Mannix, Benjamin Thau, Louis K. Sidney, J. J. Cohn, Lawrence Weingarten, Kenneth MacKenna. The newly-formed executive places Schary in command.

The Schary policy has been one to increase production and to decrease costs, without impairing entertainment and quality values. Lower budget pictures will continue to be made.

With the resignation of Louis B. Mayer who, for over a quarter of a century, was studio chief, a page in motion picture history has been written.

On June 20th, Nicholas M. Schenck, and Louis B. Mayer signed an agreement which terminated Louis B. Mayer's twenty-seven years' association with MGM. The agreement is simply written, it is brief and to the point. "Whereas Mr. Mayer is presently in the employ of Loew's under a contract entered into between the parties hereto dated Dec. 11, 1937, which contract was thereafter amended and extended by agreements dated July 19th, 1943; May 26th, 1944; Dec. 10th, 1945; and August 18th, 1949, respectively.

"Whereas the parties mutually desire to terminate the employment of Mr. Mayer under the existing agreement in the manner hereinafter set forth:

"Now, therefore it is agreed as follows:

"(1) Loew's and Mr. Mayer mutually agree that the term of employment of Mr. Mayer shall terminate on August 31, 1951.

"(2) Said termination of employment shall, for all purposes of the existing agreement, have the same effect as if the existing agreement were terminated on said date by the giving of written notice of such termination by either party to the other party on or before June 30, 1951, pursuant to the provisions of page 1-A of the agreement between the parties dated August 18, 1949."

In the agreement of Aug. 18, 1949, there was a proviso in this agreement which provided that Louis B. Mayer's contract could be terminated Aug. 31, 1951, if either party notified the other in writing prior to June 30, 1951.

Both Mr. Schenck and Mr. Mayer signed the separation agreement as gentlemen, both, in making a public statement, expressed themselves in admiration for their long association. What caused "the rift in the lute" is only a guess. The position of MGM has never been stronger in respect to product, the list of pictures released, and those which are on the list of coming attractions make the position of MGM an enviable one.

The record of The Great Caruso at the Music Hall is without precedent, and this record has been achieved in other cities and countries.

Show Boat, has started off with the prophets prophesying even greater profits. Nevertheless, there is a sadness in the Nicholas M. Schenck and Louis B. Mayer parting. One can imagine how these two giants in our film industry must have planned together the man-power of Loew's and MGM, the star, producer and directors' personnel.

Knowing Nicholas M. Schenck for so many decades, back to the days of the late Marcus Loew, knowing his ability, his kindliness, his sense of showmanship, his sound judgment, his disposition to keep the peace, and knowing the astuteness of Louis B. Mayer, his keen appreciation and sense of showmanship values, and how he steered MGM towards the Milky Way with More Stars Than There Are in The Heavens, remembering those years of Irving Thalberg, and that trinity of young producers, who made box-office pictures and motion picture history, until Howard Deitz took Leo the Lion, because of his stature, and placed him in an upright position upon his two feet, garbed as a gentleman, both Messrs. Schenck and Mayer must have found themselves between the moving cliffs of Scylla and Charybdis, with the only safe course open, that each should steer his own ship.

If Louis B. Mayer confirms his statement that he intends to remain actively engaged in motion pictures, he will lend weight to any film enterprise with which he is associated, or which he promotes.

We know that Dore Schary will do well for himself with MGM, and will do well for MGM. He has already proved his worth and ability.

The Motion Picture Industry has been a Promised Land to many, a land of milk and honey. In watching the career of many of its brilliant men, we have observed that the careers of its members are just as unpredictable as the public's reception to motion pictures.

When Al Lichtman left United Artists, he became special adviser to Nicholas M. Schenck; when he left Loew's, he became an executive with

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Views and Reviews

JACKIE ROSS

STRANGERS ON A TRAIN (Warner Bros.) with Farley Granger, Ruth Roman and Robert Walker.

Hitchcock's at it again, mixing up a brew of murder and mayhem to scare us all out of our wits. In this case, we have an insane young man called Bruno—how sinister!—(played by Robert Walker). Quite by accident, he meets a young tennis player on a train. Being a follower of the haute monde, he immediately recognizes the young man (Farley Granger) and coaxes him into a conversation. He also knows that Granger wants a divorce from his wife in order to marry Ruth Roman, a senator's daughter. Then he proposes to Granger a fantastic deal. He also wants to get someone out of the way—his father. He cannot endure the man, he says, and besides, he wants to inherit his money. So wouldn't it be a good idea if they were to exchange murders. Granger pretends to go along with the notion, just to humor Bruno. He gets off the train and thinks no more about it until, suddenly, it turns out that his wife has been murdered. The killer—Bruno, of course.

And now the killer wants Granger to fulfill his part of the bargain. From then on, the complications pile one on top of another, building up a morbid suspense which reaches its climax on the merry-go-round of a rural fair ground. Can you imagine a more typical setting for a Hitchcock denouement, with the music and lights of the fair, the merry-go-round suddenly speeded up and running wildly amok and two men struggle to prove their innocence. It's climactic, that's what it is.

Walker is particularly effective in his role as a maniac and, of course, it is quite unavoidable that Mr. Granger and Miss Roman, cast as two normal people, shall pale somewhat in comparison. As far as the thriller is concerned, that is the way it should be. However, it does seem rather a shame that these two charming young stars could not have been cast in some simple love story, or even some complicated love story, which is obviously where they both belong.

Warner Bros. Board Offers Stockholders $15 a Share

The Board of Directors of Warner Bros. Pictures, Inc. passed a resolution on July 5 inviting the stockholders to tender common stock for purchase by the Coporation at prices not exceeding $15 per share. The sum of $15,000,000 was appropriated for that purpose. It is expected that formal invitations to tender will be mailed to stockholders in about ten days, and that the deadline for the submission of tenders to the Guaranty Trust Company of New York, agent for the Corporation for this purpose, will be thirty days thereafter. It is expected that the stock purchased as a result of the invitation to tender, together with other stock held in the treasury, will be cancelled and retired at a future stockholders meeting.

TRADE headlines

Hon. Paul Martin, M.P., guest speaker at Empire-Universal testimonial dinner in honor of Paul Nathanson and A. W. Perry at Montreal.

•

Compo exhibition-producer conferences at Hollywood concentrate on box-office drive.

•

U-A ask time from producers to clear up Franc conversion indebtedness.

•

Warners get $2,150,000 in sale of 23 theatres and other properties since Jan. 11, 1951.

•

Fifty-three percentage-fraud cases have been settled in the U.S. and dismissed since Feb. 1, 1951 — there are 190 cases still pending — the 53 settled involved exhibitors operating 43 theatres — the 190 are against 39 exhibitors in 17 States.

•

Sam Briskin and Sol Lesser to finance production of pictures for theatres and TV beginning such activities Jan. 1951 — will also purchase pictures — Paramount gives Briskin permission to participate in this venture.

•

Eastman Kodak obliged to pay Keller-Dorian Colorfilm Corp., one million dollars in cash and one million dollars in royalties, plus $250,000 costs in settlement of patents suit.

•

William Warfield offered important role in opera, The Rake's Progress, opening at La Scala Milan-Warfield sings Old Man River in MGM's Show Boat-La Scala-Milano is the dream of achievement for European Opera singers.

•

Ed Morey, Allied-Monogram distribution Executive, was a visitor in Toronto last week.

•

Superior Court Justice Valmore Bienvenue declares Quebec City tax illegal . . . Exhibitors refused to collect same-adopted by City Council last April — five cents on tickets to $1.00 and 10 cents over.

•

Plaza Theatre, London premiere, Lady With The Lamp-Herbert Wilcox production, starring Anna Neagle and Michael Wilding.

•

Robert J. Flaherty, 67, Canadian trained explorer and world-renowned director of documentary films (Nanook of the North) died July 23.

RAY PRESENTS

WE have heard the term "unearned increment", referring to money made through property-purchases which increases in value due to the fact that land in the area in which the property purchased increases in value through development - plans, improvements, the construction of business enterprises, through which owners of land receive the benefit of the increased values without having improved their land.

We have become familiar with the term "capital gain", which in some countries is non-taxable, and in other countries is subjected to a preferred or special tax consideration. I have never heard of an income earned, during a period in which the recipient of such income is not employed, classified as a "capital gain" and judged non-taxable. In the High Court of London, England, there has been a ruling recently given that the $42,000 paid to Sir Laurence Olivier by Two Cities Films, during a period of eighteen months, during which period he agreed not to be employed, is not subject to taxation. The High Court rejected an Appeal by the Crown and dismissed it with costs.

JUSTICE Harmon, who gave the decision, stated that the circumstances in this case were very special and the case a special one. He referred to the evidence given by Sir Laurence, that he had not previously entered into such an agreement, nor had he ever heard of any one entering into such an agreement. Judge Harmon stated that Olivier could not be taxed for not working, and since Olivier had not obtained the $42,000 through working on any picture, no tax could be levied.

When Olivier finished Henry V, Two Cities Films agreed to pay him $42,000 for an undertaking, that he would not do any film work for a period of eighteen months, the reason behind the agreement being that this would give the picture Henry V more box-office protection, and would do the same for Hamlet, the two pictures which were in release. Henry V and Hamlet are both outstanding pictures and have been most successful commercially, as well as doing much to establish a British Film Market, because of their special quality and entertainment values.

PAUL Graetz, who produced Devil In The Flesh and God Needs Men, both pictures rated as artistic triumphs, is now in Italy producing two Italian language pictures and several French language productions. Several years ago Paul Graetz of AFE corporation produced Heart Of A Nation, in French, directed by Julien DuVivier, the negative of which was spirited out of France during the Nazi occupation, because the story showed the German Invasion of France as it affected a family unto the third generation, ending with World War II. This picture was distributed in Canada through Alliance Films. It is reported that 20th Century Fox has the Canadian, as well as world-wide rights, to the distribution of God Needs Men.

We had a visiting film-explorer in Toronto last week; Lewis Cotlow, whose two expeditions to the country which lies at the headwaters of the Amazon River, has resulted in the Julian Lesser production for RKO-Radio Pictures of, Jungle Headhunters, currently playing the Victoria and Eglinton Theatres in Toronto.

Cotlow does the narration, and appears in several of the sequences of this picture which is in color, and which presents the natives of the jungle and some of their tribal customs. During the press interview, Cotlow reached into a paper bag, and drew from this bag the head of a native which had been shrunk until it was the size of a doll's head. He explained that the custom of depriving a man of his head originated in the obligation of a native of one Clan or Tribe to avenge the murder of a member of the tribe, who was related to the avenger as a next-of-kin.

THERE are scenes in which the "killer fish", the piranha of the Amazon, attacks a wounded alligator, and soon makes of this alligator a thing of shreds and patches, which shreds and patches are voraciously consumed with nothing left but the whitened bones. As a finale, there are the scenes of the preparations to "get a head" of an enemy, the manner in which the victim is stalked, separated from his head, and the preparations for reducing the head to the pigmy size for the ceremonial of appeasing the spirit of the departed relative, who had been deprived of his head by the now headless enemy.

Cutlow is an interesting story-teller in person, and on the screen, and he told us that he found the Head-Hunters a pleasant tribe, who as a rule in their quest for a head, did not kill the victim's wives or his children, and that when these were seized, and brought into the camp of the Avenging Tribe, they were not unkindly treated. He, also, told us that the missionaries make friends with the natives, and that they have a knowledge and information concerning the tribes which are of great value to explorers, whom they welcome cordially.

Of interest is the fact that Cotlow revealed, that he never visited any of the tribes armed, as a result he has retained his head, and been able to bring back a sufficient number of "shots" to make an interesting picture.

JEAN Paul Sartre's, Respectful Prostitute, which was playing in New York about the same time as Streetcar Named Desire, made a fascinating stage show, which had an extensive New York run. I hear that there is to be a film made of this stage-play in France, the rights having been purchased by Georges Agimann. As I remember this play, it dealt very openly with the facts of life, as such facts relate themselves to the urge of what we call, Sex. There are no innuendos, what the men desire from this Respectful Prostitute they go after and get, whether she likes it or not.

The foreign producers have a way of dealing with subjects of this kind, by giving such subjects an artistic flavour, and Respectful Prostitute may have screen possibilities for U.S. distribution, but as I remember this play, it will require very, very clever handling as a motion picture.

The floods in Kansas and Missouri, with an estimated damage of one billion of dollars, and which involve hundreds of thousands left homeless, and with business enterprises destroyed, as well as lives lost, has not by-passed the motion picture industry. Many theatres are among the business casualties as the Kansas River (The Kaw) swept over all efforts to block its course, and a week ago flooded two cities in Kansas adding new industrial casualties.

EASTERN and Central Kansas has many theatres out of operation, some of them now under water from fifteen to twenty feet deep. Others are shut off from operation because of blocked highways and disrupted transportation, while the problem of serving such theatres adds to the confusion. The Commonwealth Circuit's theatre, Wareham, with 900 seats, was submerged as the Kaw River hit Manhattan, Kansas, sweeping down the main street. All business, downtown, for the past two weeks has been discontinued, and all the downtown theatres closed. At Topeka, the state capital, water rushing downstream closed the Fox Midwest and Dickinson Circuits. The Osage and Kansas theatres in the Armourdale district, Kansas City, were damaged and closed as were the Topeka and Manhattan.

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Toronto and District

BILL PRESS

The City Council of Sault Ste. Marie shelved a proposal of the Chamber of Commerce for the staging of free picture shows three nights weekly in city recreation parks with programs to be supplied by the National Film Board.

The Chamber asked for the city's active support in the plan but the reply was that no money was available in the estimates to cover the expense. The request was laid over until next year.

B. & F. Theatres Limited, Toronto adopted an interesting summer policy to interest the juveniles on their vacation days.

Six of the circuit's units, the Carlton, York, Beaver, Lansdowne, Radio City and Prince of Wales, have been putting on children's shows at noon each day, the kids' programs being followed by the regular matinee offerings.

Matt Park of Calgary has sent word to Toronto friends that he and Mrs. Park were injured when their auto struck an unlighted parked car on an Alberta highway.

They were recuperating at their summer home at Ma-Me-O Beach, Alta., and, as a director of the Alberta Theatres Association, he expected to be able to attend the September meeting in Montreal of the Motion Picture Industry Council of Canada.

The Biltmore Theatre, Kingston, has added something for the children during the summer holidays as a special inducement, with the presentation of an extra feature every afternoon. The policy will continue until the end of August.

A number of exhibitors around Ontario have done something this summer to encourage juvenile attendance —and bolster the "take".

Toronto film people are always glad to meet the ex-Mayor of Forest, Floyd Rumford, owner of the Kineto, who came to the Big City the other day to talk bookings.

Rumford is busy, as usual, with community activities—just now as president of the Blue Water Highway Association. He is also a veteran director of the Motion Picture Theatres Association of Ontario.

BILTMORE WESTON HAS GALA OPENING

The Okun Brothers have added to their chain of Biltmore Theatres with the new Weston, which had a gala opening July 11th. This is the only new theatre in many a year, in this growing community north-west of Toronto.

According to their newspaper advertisement, the Biltmore Weston will have all the latest facilities such as free parking, smoking in the loges, air conditioning in summer and winter, the latest in scientific picture projection and sound on a snow-white plastic screen.

The baseball team of Local 173 of the Projectionists Union, Toronto which played with the Famous Players, Twinex, and Theatre Confections teams.

Left to Right: Front Row—Phil Ulster, U.P.; Warren Hembruff, 1st B.; Harry Brooks, U.P.; Jim Gorthy, 2nd B.; Jim Farrah, S.S.; Jack Harris, U.P.

Middle Row—Ron Patterson, U.P.; Phil Ristow, Director; Alf. Fields Jr., R. Field; Lorne Talbot, C.; Wally Shields; L. Field; R. Topping, U.P.

Back Row—Bill North, Coach; Les Sutton, Pitcher; Graydon Hulse, Captain; Bill Hills, 3rd Base; Perc. Cox, Manager; (Jack Shapiro, C. Field, missing).

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Editor-in-Chief

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"TELEVISION"

No Invention for the Ladies
Movies, cars, electric light —
These things that make our life
so bright.
Radios, phones and flying machines;
Even pork to eat with beans.
All these things, and many more,
Fill our days with fun galore.
But wait, my friends, a little while
Till TELEVISION is the style;
When that day comes — (it's almost
here) —
It may bring trouble, too, I fear.
You may think — and rightly so —
"No more worry where to go."
You park yourself in your favorite
chair,
And pick your broadcast from the
air.
Watch fights or plays or famous
bands;
Don't even have to clap your
hands.
Now you think the time is ripe
To just sit back, enjoy your pipe;
But at home your wife well knows
There is no crowd to see her
clothes;
So you'll be dressed and taken
out
To mix with mobs who push and
shout.
The gregarious nature of the
beast
Is hard on inventors, to say the
least!

L. M. GRABURN.

Jerome Lewis Funeral Services

Funeral services for Republic branch manager Jerome Lewis, who died on Monday, July 16th in Scarsdale, were held Wednesday, July 18th, at the Riverside Chapel in New York City.

RAY PRESENTS

(Continued from Page 3)

Fox Midwest has chartered planes for film service to Wichita; and other planes, through delivery by air-express, are keeping other theatres serviced. The Dickinson and Griffith circuits have combined on a truck and boat service to get film last week into Lawrence, Kan. In Kansas, Missouri, the theatre manager was permitted to open his theatre, providing the cooling system and water system were not used, there being a shortage of water for drinking and sanitary purposes, the flood-waters having put the Turkey Creek pumping station out of commission. Kansas City, Kansas, which had severe flood-damage still had the use of its electric and water plants, and theatres on the Kansas City side which were not flooded out were permitted to operate.

Towns closed in Kansas are Ottowa, Council Grove, Emporia, Florence, Marion, Burlington and drive-ins at Salina, Chanute, Junction City, Kansas and North Kansas City, Missouri.

HERE is a catastrophe which exhibitors cannot blame on TV, and while the mood for grousing continues, the mood which inspires a comparison, might be of service. In the matter of a few hours, or a few days, the life-work of thousands of people has been swept away. Yesterday, these people had economic security, they took pride in their homes, in their enterprises, and in their possessions. Today, they have no homes and their possessions have been hurled downstream in the water of a flood.

What is the answer? Be content with the work of each day, do the best job you can do, be appreciative and grateful that you have a job to do, and as we go to bed each night, let us say a prayer of thanks for the bread which we have eaten during the day, and for the bed on which we lie.

For what is Life, but the Shadow of a Divine and Eternal Reality, therefore, it is good that we do not grasp, with greedy intent, at the Shadow, and permit the substance to pass us by.

THERE is a saying, "Gone to the bad for the shadow of an ass." Demosthenes, the Athenian patriot, was the most famous orator of the ancient world. He was born at Athens about 383 B.C. Left an orphan at an early age, the fortune which he inherited from his father was in the possession or trust of his guardians, who robbed him of it. When he reached manhood, he prosecuted these guardians and won the case, but there was no fortune left to collect.

Intent on the prosecution of his guardians, he studied law, and later made this his profession. He won many famous cases which he, himself, did not plead in Court, but for which he wrote out the speeches which others delivered for him. He became interested in politics, particularly when Philip of Macedonia threatened Greece.

Philip attacked the state of Olynthis, and Demosthenes became famous for his Olynthiacs and Phillipies, which were his speeches directed against Philip. It is conceded generally that these orations were and are the greatest examples of oratory in ancient and in our times.

HAVING given you some of the background of Demosthenes, who died by biting on a poisoned pen, in the ancient temple of Poseidon, on the island of Calurea, where he had taken shelter from Archias, an actor, and a group of Thracian spearmen, I will tell you what Demosthenes said concerning quarrelling about "the shadow of an ass."

A young Athenian hired an ass to Megara. It was so hot a day, and so dusty a road on which Megara travelled, that he alighted from the ass, about midday, to take shelter in the shadow of the ass, from the heat. He was no sooner seated in the shadow of the ass when the owner passed by on the road, and claimed he had rented the ass to Megara but not the shadow of the ass.

After fighting about the shadow, the combatants agreed to settle the dispute in court, the procedure covered such a length of time that both of these men were ruined.

The moral is "if you must quarrel, let it be for something better than the shadow of an ass." Many of our quarrels in our industry are but "the shadow of an ass", and many of our complaints are assinine shadows, the truth of which becomes transparent when we note what may happen to us between the rising and the setting of the sun, apropos of the Kaw River flood.

Yates Gets Exclusive Film Rights To Sensational Robinson-Turpin Fight

EXCLUSIVE film rights to what is termed "the supreme fight sensation of all time," a full-length motion picture of the world's middleweight championship bout between Sugar Ray Robinson and Randolph Turpin, have been acquired by Herbert J. Yates.

Distribution arrangements were made by Yates with promoter Jack Solomons, and prints are available at all Republic branches immediately. The film is narrated by the well-known sports announcer, Jimmy Powers, "Powerhouse" columnist and sports editor of the New York Daily News.

The event, held in Earl's Court, London, on July 10th, proved an electrifying upset as Turpin won a 15-round decision over Robinson, to become the first British world middleweight champion since 1894, when Bob Fitzsimmons gave up the title to fight in the heavier class. Robinson, a 4-to-1 favorite, suffered the second defeat in his great career of 128 professional bouts, while Turpin registered his 41st victory in 44 contests. The film opened at the Tivoli-Capitol, Toronto, last week.

Great Caruso 10th Week

In Philadelphia, at the Boyd, "The Great Caruso" also winds up a ten-week run and likewise chalks up a new all-time gross as well as longevity record.

20th Century-Fox Executives Meet to Speed Merchandizing

The two-day conference of 20th Century-Fox division managers devoted considerable time during discussions to merchandizing plans for the company's top pictures.

With "Decision Before Dawn," "People Will Talk" and "No Highway In The Sky" on the sales agenda drawn up by Al Lichtman, Director of Distribution, further talks centred on the companys' national co-op ad offer to every first run theatre in the country as well as those first subsequent runs which join together for cooperative advertising in their territories.

Peter Myers, Canadian representative for 20th Century-Fox, was in attendance.

HOT with HITS for the entire summer

PARAMOUNT

starts your golden boxoffice autumn in **September** with these

MORE, BETTER, BIGGER PICTURES!

DATE	TITLE	CAST
JULY	PINE and THOMAS' **Passage West** COLOR BY TECHNICOLOR	JOHN PAYNE · DENNIS O'KEEFE · ARLEEN WHELAN
	BILLY WILDER'S **Ace In The Hole**	KIRK DOUGLAS · JAN STERLING
AUGUST	HAL WALLIS' **Peking Express**	JOSEPH COTTEN · CORINNE CALVET · EDMUND GWENN
	HAL WALLIS' **That's My Boy**	DEAN MARTIN · JERRY LEWIS
	NAT HOLT'S **Warpath** COLOR BY TECHNICOLOR	EDMOND O'BRIEN · DEAN JAGGER · FORREST TUCKER · HARRY CAREY, Jr.
SEPTEMBER	FRANK CAPRA'S **Here Comes The Groom**	BING CROSBY · JANE WYMAN · FRANCHOT TONE · ALEXIS SMITH
	GEORGE STEVENS' **A Place In The Sun**	MONTGOMERY CLIFT · ELIZABETH TAYLOR · SHELLEY WINTERS
	PERLBERG AND SEATON'S **Rhubarb**	RAY MILLAND · JAN STERLING
OCTOBER	PINE and THOMAS' **Crosswinds** COLOR BY TECHNICOLOR	JOHN PAYNE · RHONDA FLEMING · FORREST TUCKER
	Darling, How Could You!	JOAN FONTAINE · JOHN LUND · MONA FREEMAN
NOVEMBER	GEORGE PAL'S **When Worlds Collide** COLOR BY TECHNICOLOR	The producer of "Destination Moon" has made this new, and startling interplanetary adventure ....
	Submarine Command	WILLIAM HOLDEN · NANCY OLSON · WILLIAM BENDIX
	WILLIAM WYLER'S **Detective Story** ✻	KIRK DOUGLAS · ELEANOR PARKER · WILLIAM BENDIX
DECEMBER	PINE and THOMAS' **Hong Kong** COLOR BY TECHNICOLOR	RONALD REAGAN · RHONDA FLEMING
	???Hope Comedy (TO BE TITLED BY THE PUBLIC IN BIG COAST TO COAST POLL)	BOB HOPE · HEDY LAMARR

PLEASE NOTE ✻

The Tremendous Money-Show We've Added For November:

William Wyler's "DETECTIVE STORY"

Kirk Douglas, Eleanor Parker, William Bendix

The stage play that staged the biggest thrills on Broadway for two years . . .

PLAY PARAMOUNT NEWS—it's the program builder that guarantees "the best show in town"!

BING CROSBY · JANE WYMAN
ALEXIS SMITH · PRANCHOT TONE
JAMES BARTON

FRANK CAPRA'S

HERE COMES THE GROOM

with
ROBERT KEITH and introducing ANNA MARIA ALBERGHETTI
Produced and Directed by FRANK CAPRA · Associate Producer IRVING ASHER · Screenplay by VIRGINIA VAN UPP, LIAM O'BRIEN and MILES CONNOLLY Story by ROBERT RISKIN and LIAM O'BRIEN

Bing's bang-up musical romance celebrates

Paramount Week Sept. 2–8

A frank story of youth today—with three of today's most wanted stars.

MONTGOMERY CLIFT
ELIZABETH TAYLOR
SHELLEY WINTERS
in

GEORGE Stevens' Production of

A PLACE IN THE SUN

with
KEEFE BRASSELLE · Produced and Directed by GEORGE STEVENS · Screenplay by Michael Wilson and Harry Brown · Based on the novel, An American Tragedy, by THEODORE DREISER and the Patrick Kearney play adapted from the novel

A PERLBERG-SEATON Production

RHUBARB

Funniest comedy in nine lifetimes—about a cat who inherits $30,000,000 and a major league ballteam!

starring
RAY MILLAND
JAN STERLING
with
GENE LOCKHART and RHUBARB
Directed by ARTHUR LUBIN
Based on the Novel by H. Allen Smith

ACE IN THE HOLE

Paramount Pictures has a novel teaser trailer for Billy Wilder's "Ace In The Hole," in which Kirk Douglas, star of the film, invites the audience to send him their comments on the picture after they have seen it.

Narrated completely by Douglas and interspersed with scenes from the widely-heralded production, this teaser trailer is in addition to the regular theatre trailer and four special television trailers which are available to exhibitors.

After the title "Kirk Douglas Has a Question For You," Douglas speaks as follows: "I've just returned from a trip around the country, showing my new picture, 'Ace In The Hole,' to newspaper and radio people. The reaction surprised me. Never has any picture of mine, including 'Champion,' stirred up such controversy. Many people say that it's grim and stark. Just as many say that 'Ace In The Hole' is vivid . . . exciting . . . realistic . . . that it portrays true-to-life people as they really react to a desperate situation.

"I play the part of Chuck Tatum . . . rough . . . tough . . . riding roughshod over all the rules that most people live by. You know there *are* men like that.

"Jan Sterling plays Lorraine . . . a heartless . . . unfaithful but very attractive woman. You've known at least one like her yourself.

"Now, as an actor, I asked to play in 'Ace In The Hole' because I believed everyone would be stirred by this frank, hard-hitting completely different drama. You may hate me as Chuck Tatum . . or cheer me. I would really like to know which. I would really like to know what you think of Tatum and of the picture. So after you see 'Ace In The Hole,' please write me at Paramount Studios in Hollywood and give me your frank opinion. I would appreciate it."

The trailer ends with the titles: "See 'Ace In The Hole' at This Theatre—Then Write to Kirk Douglas, Paramount Studios, Hollywood, Cal."

"Hornblower" Far East Premiere In Manila on Roadshow Basis

Following its world premiere at the Warner Theatre in London — where it had a highly successful eight-week run during which it also opened at Studio One Theatre where it is still playing—the next foreign engagement of Warner Bros.' Technicolor prodction of "Captain Horatio Hornblower," starring Gregory Peck and Virginia Mayo, will be the Far Eastern premiere at the Lyric Theatre in Manila. Ernesto Rufino of the Lyric agreed to book in the picture on August 11th for an extended engagement at the following scale of increased admission prices — Pesos 1.80 (.90), P. 2.80 ($1.40) and P. 3.80 ($1.90).

Wolfe Cohen, Warners' General Foreign Manager, also stated that "Hornblower" will play simultaneously in four other Philippine cities, all at increased prices, for extended runs. Houses are the Liberty and Rene in Cebu, Main and Midtown Theatres in Iloolo, the Liberty in Davao, and the Real in Bacolod.

Far East runs will probably coincide with New York's Radio City Music Hall engagement slated for mid-summer.

DIGEST SHOWMANSHIP CONTEST ENDS AUGUST 31ST.

Kate Cameron Selects Three from UA For Special June Tributes

UNITED Artists has received the unusual tribute of having three of its releases—"Four In A Jeep," "He Ran All The Way" and "The Prowler" —selected as among the six best films to open in New York during the month of June by Kate Cameron, film critic of the nation's highest circulation newspaper, the *Daily News*.

In her monthly "six-best" selection appearing in the *Sunday News* (July 8), Miss Cameron topped her choice of three films from a single company by picking "Four In A Jeep," Lazar Wechsler's topical film drama currently at the Paris Theatre, as the best motion picture of the month.

"He Ran All The Way," the taut Bob Roberts drama starring John Garfield and Shelley Winters, was third on Miss Cameron's list and "The Prowler," the Van Heflin-Evelyn Keyes suspense drama now at the Criterion Theatre, was fourth.

Miss Cameron called "Four In A Jeep" "an exciting chase . . . filled with suspense . . . expertly directed." Of "He Ran All The Way" she said "a suspenseful and dramatic film. "The Prowler" Miss Cameron described as "a highly dramatic film, on the order of 'Double Indemnity'."

The three other films in her "six-best" list are: "The Frogmen," "Ace In The Hole" and "Excuse My Dust."

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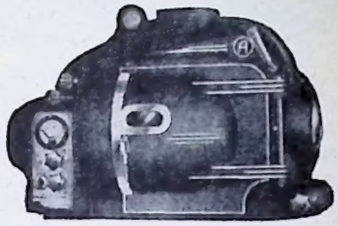

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CIRCUS SHOWMANSHIP

(Continued from Page 1)

20th Century-Fox, and now is in charge of distribution. Mr. Lichtman is a veteran of our industry.

When Dore Schary joined RKO-Radio pictures, he took on an important position, and he left RKO-Radio pictures to join MGM, no one then thought he would become chief of this company's production activities.

Looking back to the years when Howard Hughes produced Hell's Angels, and his battles in connection with The Outlaw, who dreamed then that Howard Hughes would be the chief executive of RKO theatres and production activities and in control?

Looking back through the years to Messrs. Krim and Benjamin, with their various motion picture interests, who would have thought that one day these gentlemen would be in control of United Artists?

Look at the career of Al Schwalberg. Just a few years in our motion picture time for Mr. Schwalberg to have achieved a position of such importance, and Leonard Goldenson, who it seems just a few years ago, was being groomed by Barney Balaban, and who is president of Paramount theatres and the newly-formed TV company.

We could name quite a number of other men in our industry who have, in just a short period of time, climbed through their ability, and the confidence which they inspired in the men with whom they became associated, to positions of importance, in the employ of important companies, and in the operation of their own film enterprises.

Our industry requires people of vision, people who are not afraid to work, for such as these no man is too young and no man is too old. Those who go down the Drain of Time are the phonies, or those, who through illness, or inability to produce, find themselves not on a plane of "the higher the fewer", but descending to that strata which is always full of a pushing, crowding mob.

Never, since the early days of our Showmanship, have we had such an accent placed on Showmanship, and observing the strenuous pace, it is a pace which requires a will to achieve, and plenty of energy. There appears to be no room for armchair executives or employees, those, who have eased themselves into a middle-aged spread, will find themselves, in today's pace, grow narrower in the hips, and thinner around the navel.

Our stars, our directors, our authors and producers are hitting the road with advertising, publicity and exploitation men, and no exhibitor can hide himself in his back office covered with the Dust of Inactivity, when these Show Folks are hitting his city and town.

Five hundred thousand dollars, or a million dollars, invested in a picture, must bring its money back, and a profit to the investors, for these dollars, are not counterfeit, they are real dough, and must make a profit for the producer and distributor through their exhibition.

The exhibitor, who has his money invested in properties, must get a return on his investment, also. One cannot make profits without the combined efforts of each other. The same old story in the same old way will not produce profits today.

At one time we said, "I do not want popcorn in my theatre; it smells", but who has ever told us that money does not stink, or that it smells like Chanel?

At the University theatre in Toronto, a Famous Players de luxe neighborhood house, there was a beauty clinic set-up in the lounge overlooking the street, and women were made up by Richard Hudnut's cosmetics to look beautiful. Men and women crowded to watch this beautifying for the 20th Century Fox picture's exploitation, As Young as You Feel.

In the Odeon Carlton Theatre, one of the most beautiful theatres in Canada, they sell Esquimaux pies during the intermission. The best-dressed people in town buy this ice-cream, and eat it publicly, without any inhibition.

It all sounds like the circus-touch, but what is entertainment, but "letting your hair down," and this is what Motion Pictures is doing for Grand Opera and Ballet, removing the stuffed shirt and kid-gloved hand, for the entertainment of the masses. Who are the masses? Every Percival, Archibald, Tom, Dick and Harry, not overlooking every Berenice, Mathilda, Rebecca, Jane and Mary.

Watch your audience for Show Boat. Berenice will sing "Make Believe You Love Me" and "Can't Help Lovin' That Man of Mine", with the same warmth as every Jane will sing them. There are not enough high-brows in Toronto to keep The Browning Version running for 11 weeks at the Odeon-Hyland; there were not enough highbrows in Toronto to have given The Great Caruso the run which it had at Loew's, Toronto. The masses paid at the box-office for its enjoyment.

Who flocked to see All About Eve, and who crowded the theatres to see, Born Yesterday; who crowded the theaters for Solomon's Mines, and what about Samson and Delilah, and the currently released pictures Ace In the Hole, and The Frogmen? Who is making top box-office for Fabiola? Wait and see the crowds who will go happy for Happy Go Lovely.

Today, we sell Motion Pictures to remain profitably in our business, for the Bears have long since bulled us out of a stock market, in which we had an ambition to get-rich-quick, through talking about Shares On The Market, instead of selling pictures.

Since the years in which we placed a popcorn and automatic candy machine in our lobbies, the confectionary business has become Big Business in Motion Pictures, and since we saw the first Drive-in theatre invite Ma and Pa to bring the kids to see a motion picture, for the price of a car admission, we now have thousands of Drive-In theatres, and this phase of our business has become Big Business.

It was not so in the olden days, but it is so now, and so, not to bed, but onward with the big drum, the ballyhoo, circus-showmanship is here to stay, and we go along with it, or we are out.

The Great Caruso Beats Them All

The tenth and final week of "The Great Caruso," MGM's Technicolor Musical starring Mario Lanza, tallied an even greater number of admissions and dollars and cents than estimated at the Radio City Music Hall, it was stated recently. The total admissions for the ten-week period reached approximately 1,360,000 and the gross was considerably greater, it was revealed.

Chalking up a new all-time record gross, "The Great Caruso" in its ten-week run garnered more than eleven week run of "Random Harvest," another MGM attraction, at the same theatre. The ninth week of "The Great Caruso," according to the records, shows its grossed more than the first week of "Mrs. Miniver," "Random Harvest," "Week-end At the Waldorf," and "Valley Of Decision." Also week by week, the most recent tenant at the Hall beat comparative weeks of the pictures named.

Two Walt Disney Films Entered at Venice

Walt Disney's "Alice in Wonderland" and "Nature's Half Acre" will be RKO Radio's entries at the Venice Film Festival, advises Phil Reisman, RKO Radio vice-president in charge of foreign distribution. Festival will take place from August 20th to September 10th.

Show Boat at Music Hall

"Show Boat" opened recently at the Radio City Music Hall as MGM's successor to "The Great Caruso."

Samson and Delilah Pulls 'em In the Drive-Ins

Cecil B. DeMille's "Samson and Delilah" is not only smashing records in conventional theatres, here and abroad, but is the greatest drive-in attraction of this or any other year, Paramount has reported.

Maurice Evans "The Great" Added Star to Starry Cast of "Androcles and the Lion"

MAURICE Evans, one of the great names in the English-speaking theatre has been secured by RKO Radio Pictures and Gabriel Pascal for the key role of Caesar in Pascal's forthcoming production of George Bernard Shaw's classic comedy "Androcles and the Lion."

Evans joins a distinguished star cast which includes Jean Simmons, Alan Young, Victor Mature and Robert Newton in the production which Chester Erskine has just been signed to direct.

Famed as one of the greatest Shakespearean actors, Evans is almost equally renowned for his interpretation of Shavian characters. One of his recent resounding successes was in the New York production and subsequent nation-wide tour of "The Devil's Disciple." When that tour ended in Los Angeles, Evans remained to star with Ethel Barrymore in the MGM film, "Kind Lady." Following completion of that picture, one of his rare excursions into films, Evans returned to New York to serve as artistic director for the Civic Centre Theatre where he also scored one of his memorable triumphs in Shakespeare's "Richard III."

Evans is coming to Hollywood from Connecticut to report for his role in "Androcles and the Lion."

English born, but an American citizen since 1941, Evans has, since 1926, been writing a brilliant page in theatrical history. On the London and New York stages his Shakespearean and Shavian portrayals have run the gamut of these playwrights' characters. In the acquisition of Maurice Evans our industry adds an illustrious name to its famous screen stars.

A very interesting tie-up was arranged by Fred Trebilcock, manager of the University Theatre, Toronto, with Richard Hudnut Limited, cosmetic manufacturers.

During the engagement of "As Young as You Feel," Richard Hudnut staged each evening from 8:45 to 9:30 in the lounge of the University Theatre a Beauty Clinic.

A revolving platform was set up in the lounge of the theatre and same was equipped with the most modern appliances availabe. There were in attendance three beauticians who have been trained by Richard Hudnut in New York. Each evening two ladies were selected from the audience and received a complimentary complete personalized make-up. Every woman attending the theatre was given a gift of a generous purse-sized Du Barry Sophisticreme. These beauty experts and Miss Joy Davis, a prominent fashion commentator, gave beauty tips and new make-up ideas and showed the ladies how to look lovelier—be better groomed. Walter Thornton models presented the gifts to the ladies.

Seven Warner Films In Cutting Rooms

Warner Bros. Pictures Corp. has seven films in the cutting rooms. The pictures in various stages of editing are: "Force of Arms", edited by Owen Marks; "As Time Goes By", Clarence Kolster; "Distant Drums", a United States Pictures Production in Technicolor, Folmar Blangstad; "Starlift", William Ziegler; "The Tanks Are Coming", James Kitchen; "Come Fill The Cup", Alan Crosland; and "Bugles In The Afternoon", a Cagney Production in Technicolor, Thomas Reilly.

Vancouver News

JACK DROY

B.C. motion picture projectionists, members of Local 348, IATSE, are asking a boost of 50 cents per hour under their new contract this year. Bargaining for about 165 men employed by Odeon, Famous Players and Independent Theatres, the present contract expires August 31. Rates now range from $2 to $2.15 an hour, with most downtown and drive-in theatres paying top rate. Average hours worked weekly range between 30 and 36 hours. The union committee held a meeting with the B.C. drive-in exhibitors with regard to the old question of one-man in a booth which has been a problem in B.C. for the past 15 years, no working agreement was arrived at.

The Rio Theatre at South Battleford, Saskatchewan, was purchased by Richard Paterson from Vic Saville. It's a 350-seater. The Ogema Theatre at Ogema, Sask., was taken over by Albert Leonard from Saul Karby of that farming community. The Rex Theatre on Vancouver's east side owned by George Brewerton, former Alberta exhibitor, is having an exterior and interior paint job. The Rex is a 943-seater, on a grind policy.

Gay Carl is in charge of the Paradise Theatre while manager Al Mitchell takes his vacation. Fred Stone, Sovereign Films manager, is taking his holidays in California. Odeon Circuit have discontinued their day and date policy at the Plaza and Fraser. The downtown Plaza will continue as a first run and the Fraser suburban will now be a subsequent run. Marie Amie of the Park Theatre will act as relief manager for Odeon circuit for the summer vacation period. Both Calgary and Edmonton theatres are breaking attendance records, as is the Theatre Under the Stars in Vancouver.

Perry Wright, Empire-Universal manager, reports that the "Ma and Pa Kettle" series is proving a gold mine for the outdoor spots in the interior section of B.C. Estevan, Sask., will have a 250-car drive-in to be named the Starlight Drive-In which is expected to be operating late this summer.

Maritime News

By ALICE L. FAIRWEATHER

George Pope, son of Mr. and Mrs. R. Pope of Summerside, P.E.I., visited Saint John to book pictures for his father's Regent Theater, and reported that the new Drive-In, being built between Moncton and Shediac, in which the Popes are associated with Joe La Blanc of the Capitol Theatre, Shediac, will be open in about five weeks.

Pete Myers, recently appointed General Manager for Twentieth Century-Fox in Canada, visited Saint John for local conferences with Reg. March, local manager of the Saint John-Fox office.

Visitors to Saint John were Mr. and Mrs. Jack Butler, formerly of the Imperial Theatre in Moncton. Mr. and Mrs. Butler are moving to Toronto.

Other Saint John visitors were Eddie Finnigan of the Marina, St. Andrews: H. A. Gailey of the Lyric, Marysville and Bill and Mrs. Guss. "Bill", who now works for MGM in Calgary, Alberta, returned home for a short stay.

Manager Robert Galbraith of the Community Theatre, Yarmouth, N.S., placed a huge block of ice in front of his theatre, and invited local citizens to guess how long it would take for the ice to melt. Prizes for the correct or nearest guesses were theatre tickets. This excellent exploitation stunt was tied-in with the showing of RKO's The Thing.

CAPITAL STORY

By BILL McLAUGHLIN

Opening night of the Aladdin Drive-In Theatre attracted capacity for two performances to the new 17-acre showplace in the South End of Bank Street near Billings Bridge. Present capacity is 500 cars and hundreds of prospective customers were turned away. Mayor Grenville Goodwin of Ottawa and Reeve Edgar Davidson of Gloucestor Township officiated at the ribbon-cutting ceremony of the two driveways into the spacious outdoor theatre grounds. Also on hand to receive the overflow audience were George Bryson, president of the company which owns and operates the Aladdin, and Gordon White, manager and designer of the layout.

Casey Swedlove, who divides his time between his Linden Theatre and his newly-acquired restaurant on the busy Prescott Highway, has added several new features to the latter spot. These include curbside refreshment service and Olde Tyme Square Dancing to the music of Curley Shepherd and his Boys.

Manager Barney Simmons of the Imperial Theater had almost a week to work out his advance advertising campaign on the Turpin-vs. Robinson fight pictures. Interest in the title fight was at fever heat when the pictures opened for one week at 20th Century's Bank Street house.

A .married .woman .with .several young children hit the jackpot to the tune of nearly $2,000 at the Francais Theatre the other evening.

Ottawa and distict lost a popular figure in show business with the death of Terril G. (Terry) Lewis at his home following a brief illness. Although only 53, Terry was a successful business man and president of the Capital Carbon and Ribbon Company.

Use This Information As Your Guide on Release Dates

TORONTO

IMPERIAL
Fort Worth (WB) Technicolor with Randolph Scott and David Brian.

LOEW'S
Third Week. Go For Broke (MGM) with Van Johnson and Warner Anderson.

UPTOWN
Francis Goes to the Races (E-U) with Donald O'Connor and Piper Laurie.

SHEA'S
Dick Turpin's Ride (Col.) with Louis Hayward and Patricia Medina.

UNIVERSITY-NORTOWN
Hard, Fast and Beautiful (RKO) with Claire Trevor and Sally Forrest.

ODEON-CARLTON
Mask of the Avenger (Col.) Technicolor with John Derek and Jody Lawrence.

HYLAND
Eleventh Week. The Browning Version (JARO) with Michael Redgrave and Jean Kent.

VICTORIA-EGLINTON
Jungle Headhunters (RKO) Technicolor and Tokyo File 212 (RKO).

TOWNE CINEMA
All This and Heaven Too (WB) with Bette Davis and Charles Boyer.

DOWNTOWN
Dodge City (WB) and Virginia City (WB).

MONTREAL

CAPITOL
Go For Broke (MGM) with Van Johnson and Warner Anderson.

LOEW'S
Fifth Week. The Great Caruso (MGM) Technicolor with Mario Lanza and Ann Blyth.

PALACE
Night Into Morning (MGM) with Ray Milland and John Hodiak.

SNOWDON-OUTREMONT
Remember the Day (20th-Fox) and Night Train to Munich (20th-Fox).

PRINCESS
Second Week. White Heat (WB) with James Cagney and Virginia Mayo.

ORPHEUM
Along the Great Divide (WB) with Kirk Douglas and Virginia Mayo.

IMPERIAL
Inside the Walls of Folsom Prison (WB) with Steve Cochran and David Brian.

WINNIPEG

CAPITOL
Fourth Week. The Great Caruso (MGM) Technicolor with Mario Lanza and Ann Blyth.

LYCEUM
Best of the Badmen (RKO) Technicolor with Robert Ryan and Claire Trevor.

MET
Excuse My Dust (MGM) Technicolor with Red Skelton and Sally Forrest.

ODEON
Goodbye My Fancy (WB) with Joan Crawford and Robert Young.

GAIETY
Second Week. Go For Broke (MGM) with Van Johnson and Warner Anderson.

DOMINION
Queen for a Day (UA) with Faith Baldwin and John Ashworth.

GARRICK
Second Week. Smuggler's Island (E-U) Technicolor with Jeff Chandler and Evelyn Keyes.

VALOUR
The Informer (RKO) with Victor McLaglen.

RIALTO
Rogue River (UA) Cinecolor and One Minute to Twelve (UA).

GRAND
Mister Universe (Astral) and Power Dive (Para.)

CALGARY

CAPITOL
Ace in the Hole (Para.) with Kirk Douglas and Jan Sterling.

PALACE
As Young As You Feel (20th-Fox) and Crash-Dive (20th-Fox).

GRAND
Raton Pass (WB) with Patricia Neal and Dennis Morgan.

UPTOWN
Cyrano de Begerac (UA) with Jose Ferrer and Mala Powers.

STRAND
Reap the Wild Wind (Para.)

VANCOUVER

VOGUE
Second Week. The Prince Who Was a Thief (E-U) with Tony Curtis and Piper Laurie.

STUDIO
Second Week. Caesar and Cleopatra (UA) Technicolor with Vivien Leigh and Claude Rains.

CAPITOL
Fourth Week. The Great Caruso (MGM) Technicolor with Mario Lanza and Ann Blyth.

STRAND
My Forbidden Past (RKO) with Robert Mitchum and Ava Gardner.

ORPHEUM
Ace in the Hole (Para.) with Kirk Douglas and Jan Sterling.

INTERNATIONAL CINEMA
Johnny Eager (MGM) and Good News. (MGM).

PLAZA-FRASER
Sirocco (Col.) and According to Mrs. Hoyle (Mono.)

PARADISE
The Fat Man (E-U with Wistful Widow of Wagon Gap (E-U).

SAINT JOHN

CAPITOL
The Last Outpost (Para.) Technicolor with Ronald Reagan and Rhonda Fleming.

PARAMOUNT
As Young As You Feel (20th-Fox) with Jean Peters and David Wayne.

STRAND
Under Cover Girl (E-U) and Shakedown (E-U).

Prairie News

By BRUCE PEACOCK

A drive-in theatre, The Starlight, is to be built at Estevan, Sask., this summer. Names of those behind the project have not yet been publicized. Accommodation is to be provided for 200 cars and the screen will be 40 feet by 30 feet. The drive-in will have a concession building and a children's playground.

Movie star Dennis Morgan made the first cast to officially launch the Northern Manitoba trout festival at Flin Flon, Man., recently. Prize for landing the biggest lake trout was a 1951-model auto.

In Edmonton, Atla., recently, a movie patron awoke about midnight to find he was the only occupant of the theatre. He telephoned police to get him out and when they couldn't find the theatre manager they went to the theatre and directed him out via the fire escape.

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"STRANGERS ON A TRAIN"
with Leo G. Carroll
Screen Play by Raymond Chandler and Czenzi Ormonde

★

GREGORY PECK
VIRGINIA MAYO
"CAPTAIN HORATIO HORNBLOWER"
directed by RAOUL WALSH
Screen Play by Ivan Goff & Ben Roberts and Aeneas MacKenzie
From the Novel by C. S. Forester

★

"JIM THORPE — ALL AMERICAN"
starring
BURT LANCASTER
and CHARLES BICKFORD
STEVE COCHRAN
PHYLLIS THAXTER
directed by MICHAEL CURTIZ
produced by EVERETT FREEMAN
Screen Play by Douglas Morrow and Everett Freeman
music by Max Steiner
Jim Thorpe, Technical Advisor

★

The Pulitzer Prize and Critics Award Play
"A STREETCAR NAMED DESIRE"
An ELIA KAZAN Production
Produced by CHARLES K. FELDMAN
starring VIVIEN LEIGH
and MARLON BRANDO
directed by ELIA KAZAN
distributed by WARNER BROS. PICTURES
screen play by TENNESSEE WILLIAMS
Based upon the Original Play "A Streetcar Named Desire," by TENNESSEE WILLIAMS
As Presented on the Stage by Irene Mayer Selznick

★

DORIS DAY
GORDON MacRAE
"ON MOONLIGHT BAY"
with JACK SMITH
directed by ROY DEL RUTH
produced by WILLIAM JACOBS
Screen play by JACK ROSE and MELVILLE SHAVELSON
Musical Direction Ray Heindorf
Musical Numbers Staged & Directed by LeRoy Prinz

...ith
...nese
...our
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...lenty
...more!

...OON YOU'LL BE SAILING ALONG

...OOK FORWARD / GO FORWARD / WITH WARNER BROS.!